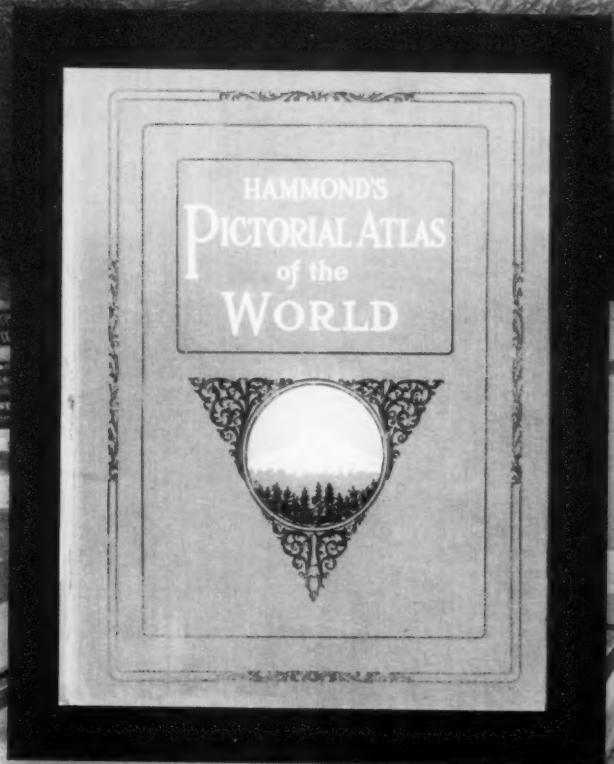
The LIBRARY *of* CONGRESS
Information Bulletin
Vol. 62, No. 5 May 2003

The Hammond Map COLLECTION



The LIBRARY *of* CONGRESS

Information Bulletin

Vol. 62, No. 5 May 2003

JAMES H. BILLINGTON
Librarian of Congress

107

110

115

118

On the Cover: Globes, atlases, and thousands of maps are a part of the donation to the Library by the Hammond World Atlas Corporation. *Cover design by Samuel McLemore.*

Cover Story: A wealth of geographical materials from one of the premier American mapmakers has become a part of the Library's collections. 103

Learning Online: The Librarian of Congress testified before Congress on the Library's vast online collections as a resource for educators. 105

Calculating Cartography: A Library staff member has cracked the code of a series of equations that allows mapmakers to transform satellite data into maps. 106

Random Thoughts: A collection of handwritten essays by author Ayn Rand has been donated to the Library. 107

A Touch of the Poet: Bobbitt Prize-winning poet Alice Fulton read at the Library in March. 108

The State in Flux: Philip Bobbitt, author of "The Shield of Achilles," discussed the changing nature of the nation state from a political entity to an economic entity. 109

Graphic Storyteller: Legendary illustrator Will Eisner discussed his craft at the Library in April. 110

A Capital Plan: Maps and plans of Washington, D.C., from the days of Pierre L'Enfant to the present, was the subject of Iris Miller's April talk at the Library. 112

Alas, Poor Hamlet: Harold Bloom discussed his new book on Shakespeare's classic tragedy in March. 114

Mountain Life: Documentary photographer Rob Amberg displayed images of the rural mountain community of Sodom Laurel, N.C., at the Library April 21. 115

Conservation Corner: Library conservators have preserved Chinese paintings contained in a journal from Commodore Perry's first visit to Japan in the 1850s. 116

News from the Center for the Book 118

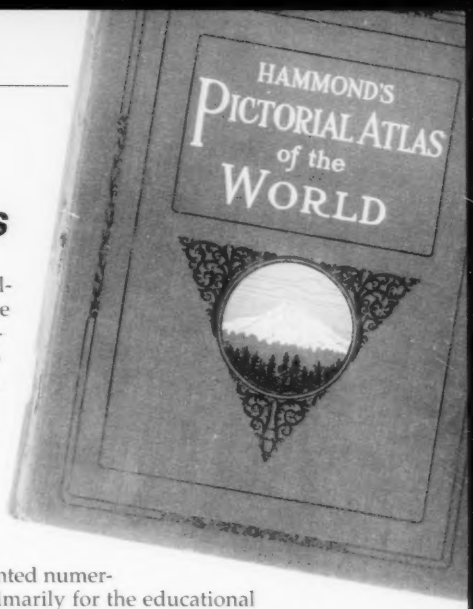
The Library of Congress Information Bulletin (ISSN 0041-7904) is issued 11 times a year by the Public Affairs Office of the Library of Congress and distributed free of charge to publicly supported libraries and research institutions, academic libraries, learned societies and allied organizations in the United States. It is also available on the World Wide Web at **www.loc.gov/today**.

Research institutions and educational organizations in other countries may arrange to receive the Bulletin on an exchange basis by applying in writing to the Library's Director for Acquisitions and Support Services, 101 Independence Avenue S.E., Washington DC 20540-4100. All other correspondence should be addressed to the Information Bulletin, Public Affairs Office, Library of Congress, 101 Independence Ave. S.E., Washington DC 20540-1610, e-mail pao@loc.gov.

HELEN DALRYMPLE, Editor
SAMUEL L. MCLEMORE JR. & JOHN H. SAYERS, Designers
AUDREY FISCHER, Assignment Editor

Mapping the World

Library Receives Hammond Archives



By JAMES FLATNESS

The archives of Hammond World Atlas Corporation, one of the premier American map and atlas publishers of the 20th century, became part of the collections of the Library of Congress in December 2002. Donated by the American Map Corporation, part of the Langenscheidt Publishing Group, the archival collection of atlases, maps, map compilation materials, printing separations and business records documents the 100-year publishing history of Hammond. The company was privately owned by the Hammond family until its assets were acquired by Langenscheidt Publishers Inc. in 1999.

"We are pleased that the Langenscheidt Publishing Group and its president, Stuart Dolgins, chose to donate the archives of the Hammond World Atlas Corporation to the Library of Congress," said John Hébert, chief of the Geography and Map Division. "The records from that century-old map and atlas company are rich in examples of the broad and significant role that it played in 20th-century commercial mapping.

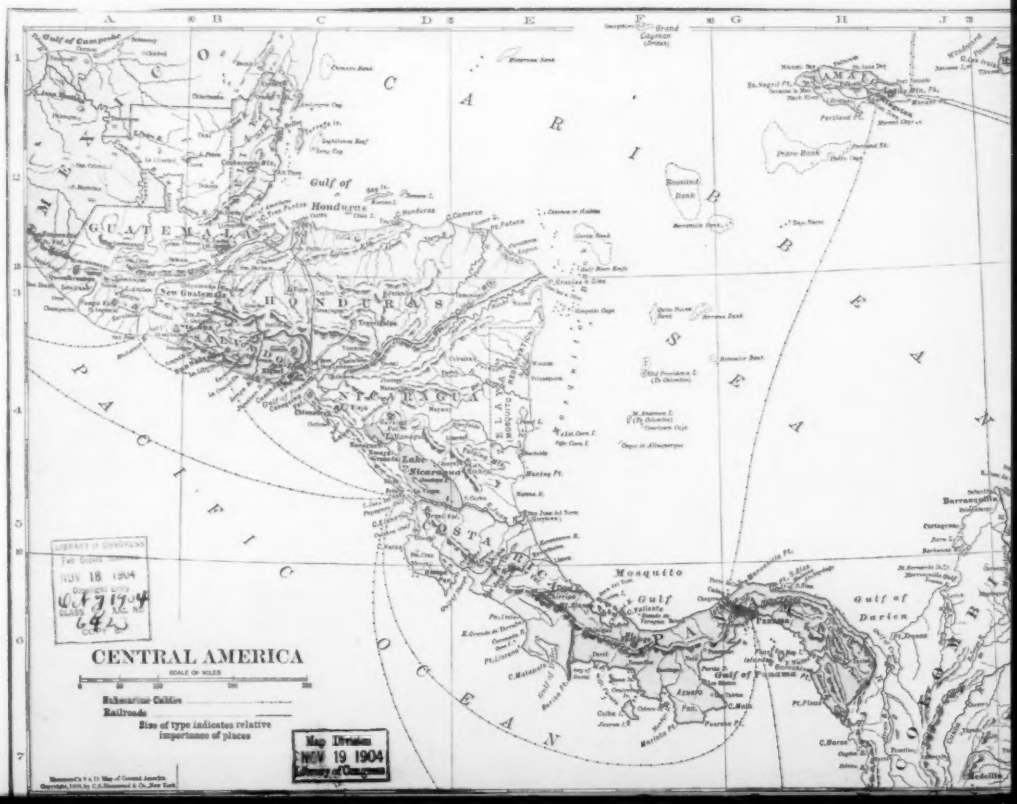
"With this donation," he continued, "we will be able to maintain an archival set of more than a century's worth of Hammond's production in the division. While we have acquired its products over the years, these archives contain not only the finished products that were offered to the public, but also the various devices used in producing atlas and map plates, from printing elements to specially prepared relief models. For anyone who wishes to study the history and production of a noted 20th-century U.S. mapping firm, the archives provide the researcher with an opportunity to gain a broad chronological picture of cartographic interests."

Founded by Caleb Stillson Hammond in 1900, and formally incorporated in 1901, the company has been known over much of its history as C.S. Hammond & Co. Unlike most map publishing in the United States, which was centered in Chicago at the beginning of the 20th century, C.S. Hammond began work in New York City, and the company has continued to maintain its headquarters in that area.

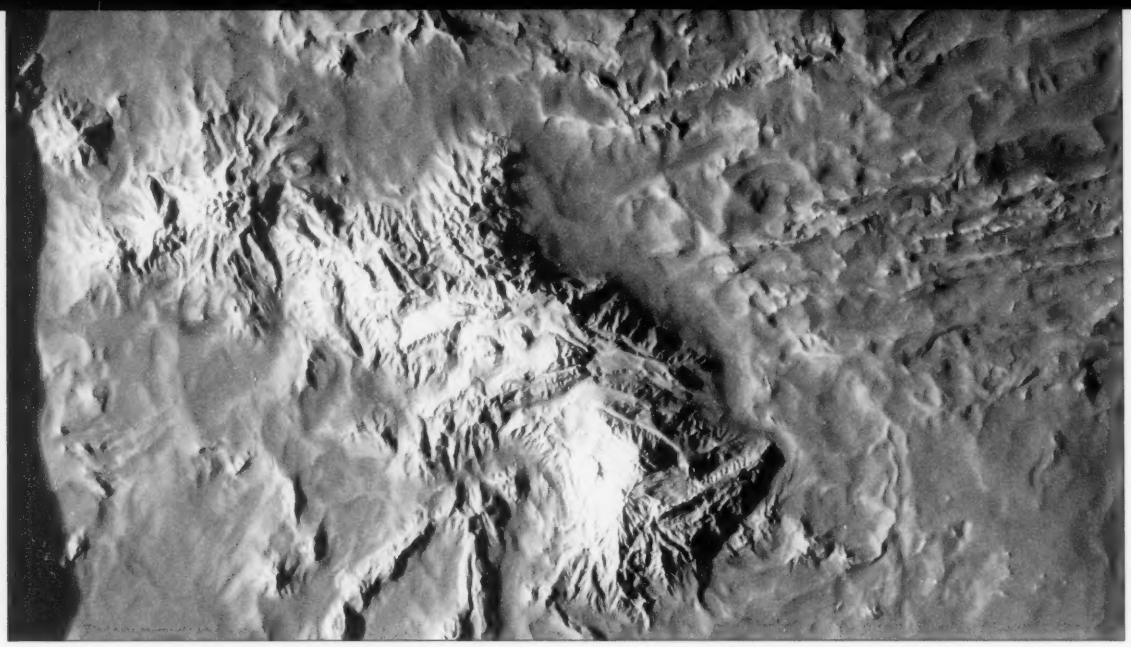
Hammond is well-known for its extensive line of world, historical, school and thematic atlases, but the company has issued a wide variety of other cartographic items, including maps, globes and transparencies during the last 100 years. It has also printed numerous other works, primarily for the educational market. In addition to its own imprints, Hammond's cartographic output has been included in the encyclopedias, almanacs, dictionaries, Bibles and textbooks of many other publishers.

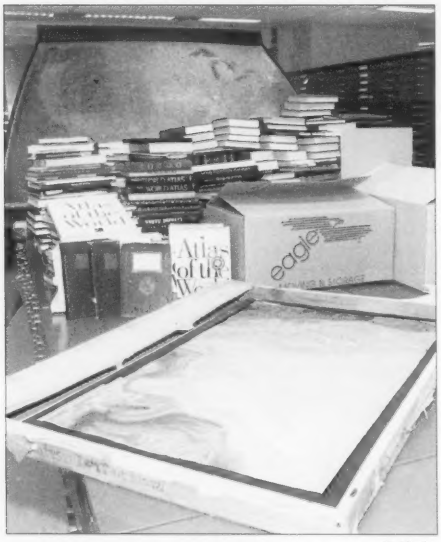
The gift documents the process of mapmaking and atlas production as it evolved in the 20th century—from conventional hand-drawn maps to the introduction of computer-generated cartography. In addition to documenting its own corporate history, the Hammond collection is a strong and representative record of commercial mapmaking and printing in the United States, primarily during the mid-to-late-20th century.

These materials illustrate and document all the basic elements of map compilation, design, construction and printing. Map artwork contained in the collection includes works drafted using pen and ink, stick-up lettering, and a scribing technique that creates the desired image by remov-



An early map from the C.S. Hammond Company, Central America in 1904





Jim Higgins

From top: Part of the Hammond gift are more than 100 physical relief models called "terrasculptures," including this one of the Hawaiian Islands and surrounding seafloor. Shortly after their arrival in the Geography and Map Division, various editions of Hammond atlases await processing by division staff. James Flatness, cartographic specialist, examines examples of the reference maps from the Hammond collection.

ing an opaque coating from a sheet of plastic film. Cartographic design features include examples of line work, symbolization and lettering. The printing of maps and atlases is represented in numerous printing plates, color separations, photographs of original artwork and film negatives.

A unique cartographic element of this gift is a series of more than 100 physical relief models called "terrasculptures." Created in the late 1960s by Ernst Hofmann, a long-time head of cartographic design at Hammond, the terrasculptures are thin aluminum sheets which have been manually embossed to simulate the earth's surface in three-dimensional form. By raising the surface of the aluminum sheets to depict elevated features, or depressing the sheets to reflect such features as rivers and sea floor depths, these models accurately represent relief and topography. Color can be applied to the models to reflect the earth's natural vegetation. Hofmann's relief models reveal the artistic skills that are traditionally a major component of mapmaking. Once the relief sculptures were completed, they were photographed to provide the base shaded relief found on the Hammond maps, creating the impression that the relief actually rises from the printed page. Using the same aluminum modeling technique, Hofmann also created an 18-inch diameter globe, called the "terrasphere."

Jim Higgins

In the mid-1980s, Hammond led the industry in the development of a computer-assisted mapmaking system by creating a database that contained the latitude and longitude of all the geographic features on their maps. The proprietary database was further enhanced by patented methods for

continued on page 105

Learning from History

Use Online Resources to Teach, Says Librarian

Librarian of Congress James H. Billington testified on April 10 before the Senate Committee on Health, Education, Labor and Pensions about the Library of Congress' vast online educational materials and about the Library's experience teaching teachers how to use these resources in their classrooms.

Billington was part of a panel and spoke about ways to reach students and teachers with the primary sources available from the Library's Web site at **www.loc.gov**. He was asked to speak by Sen. Lamar Alexander (R-Tenn.) in reference to the American History and Civics Education Act (S.504), a bill that is sponsored by Alexander and other members of the Senate. Alexander chaired the hearing.

The bill would establish "academies for teachers and students of American history and civics and a national alliance of teachers of American history and civics."

Billington told Alexander that the Library has been reaching teachers and students directly since 1990, when it began its American Memory program as a pilot. Since then, its award-winning American Memory Web site (**http://memory.loc.gov**) has provided, at no charge, access to millions of rich primary source items relating to the history and culture of the United States, including presidential papers, photos, films, music, maps, baseball cards and manuscripts.

> **"We need to reach teachers in all of the nation's 15,000 school districts."**
>
> *—James H. Billington*
> *Librarian of Congress*

In addition to American Memory, the Librarian discussed:

- The Learning Page, the Library's Web site designed especially for K-12 teachers and their students;
- America's Library, a site for children and families;
- Global Gateway, an online archives of materials from libraries worldwide; and
- Wise Guide, an online monthly magazine for newcomers to the Library's Web site at **www.loc.gov**.

Another education initiative of the Library that Billington described is the American Memory Fellows Institute. Through this program, 300 teachers from across the country participated in the institute to help them incorporate electronic primary sources in their classroom activities. The highlight of the program was a one-week visit to the Library, in which teachers worked with the Library's educational specialists to develop lesson plans and activities for their students using the American Memory collections. The American Memory Fellows Institute ran from 1997 until 2001. These teachers are now passing onto other teachers in their local areas what they learned during their year of study with the Library.

"Our American Memory Fellows Institute could serve in many ways as a pilot for your program to establish a national alliance of teachers," Billington said. "We need to reach teachers in all of the nation's 15,000 school districts." ◆

Hammond

continued from page 104

line-smoothing and name placement and culminated with the publication in 1992 of the first all-digital world atlas, "Hammond's Atlas of the World."

Included in this gift is the draft artwork, in the form of film and overlays, that Hammond digitized to form the computerized database of geographic data comprising the contents of its 1992 digital atlas. Once created, the computerized geographic database allowed these maps to be produced more accurately and efficiently.

Among the non-cartographic materials in the collection is a file of some 12,000 4-by-6-inch cards that represent part of Hammond's printing history from the early 20th century to the mid-1990s. This is primarily a record of the publications that Hammond produced for other companies. The basic data contained in these records changed over time but usually included such information as the customer's name, type of material printed, and number of copies printed, which could range from a few hundred to hundreds of thousands of copies.

To stay abreast of the constantly evolving cultural, political and topographic landscape and to keep its cartographic products up-to-date, Hammond maintained a large reference/research collection of geographies, maps, atlases, statistical data, international journals and government publications from around the world. These works will be compared with the Library's holdings to determine which items supplement existing collections.

Finally, this gift contains an extensive collection of nearly 3,000 published volumes, most of them atlases, issued by Hammond in the 20th century. Representing all aspects and levels of the company's atlas production, they are an excellent record of the company's cartographic publishing and will supplement and complement the Library's existing collection of more than 1,000 Hammond atlases, which were acquired primarily through copyright deposit.

Specialists in the Geography and Map Division are currently reviewing the collection and preparing it for use by researchers in the division's reading room. An inventory of the collection is forthcoming. ◆

James Flatness is a cartographic specialist in the Geography and Map Division.

Geography by the Numbers

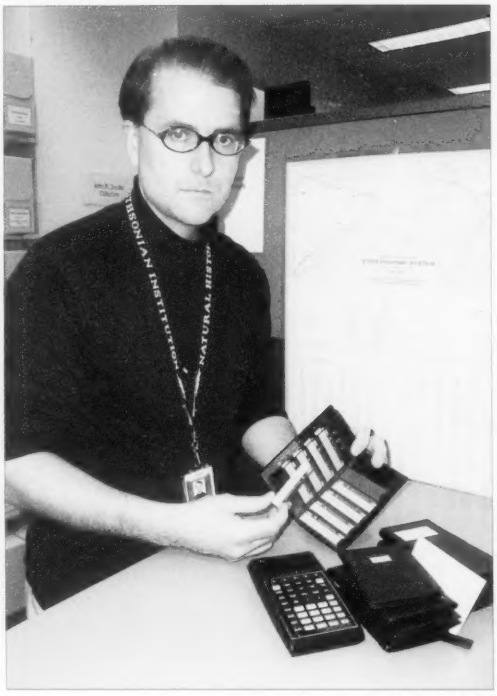
Staff Member Solves Mystery of Mapping Equations

By DONNA URSCHEL

John Snyder, one of the most important figures in 20th-century cartography, and John Hessler, a cartographic preservationist in the Library's Geography and Map Division, share an important trait: a strong mathematical background.

Recently Hessler used his math expertise to preserve and interpret Snyder's revolutionary discovery of 1977—the mathematical equations that enable cartographers to take images from satellites and transform the data into maps. Known as the Space Oblique Mercator Projection (SOM), the math formulas ushered in a new era of mapping.

Those equations and other Snyder papers and correspondence found a home in the Geography and Map Division in 1997, shortly after Snyder's death, when his wife, Jeanne, donated the archives to the Library. But the materials sat unprocessed and uninventoried until last year, when James Flatness, head of acquisitions in Geography and Map, suggested to Hessler, a newcomer to the Library staff, that his math background could help interpret the Snyder materials.



Michaela McNichol

John Hessler

"As soon as I opened it up, I was so excited by what I was finding. And since then I have not been able to crawl out of it and probably won't crawl out of it for years," Hessler said.

Of Snyder's 360 math programs for SOM, Hessler has reconstructed 99 and plans to work on all of them eventually. It's necessary to reconstruct the programs, because Snyder used the TI-59 Programmable Calculator from Texas Instruments, an outdated tool in today's world, which stored the work on magnetic strips. When one loads the strip into the calculator, it is not clear how various parts of the equations are broken down in the programming language.

Hessler pored over Snyder's mathematical manuscripts for hints on how Snyder allocated memory and assigned variables in the programs and eventually was able to reconstruct the process.

"Now if researchers come to the Library and ask how Snyder actually did his empirical investigation on the angular distortion of the SOM, I could actually show them: 'Here are his programs and techniques that have come off these strips,'" Hessler said.

In addition to reconstructing the programs, Hessler created a finding aid for the collection, an inventory that allows a researcher to come in and see what's contained in the archives. Hessler also placed Snyder's mathematical notes in order.

Snyder's development of the equations for SOM transformed mapmaking. "It was a revolution in cartography," said Hessler. "Everything we do now is from satellite. It increased the accuracy of maps. It allowed us to build digital elevation models, allowed us to look at things, like global warming, melting of ice sheets. All of the stuff that comes from satellite data was open to mapping, and very, very accurate mapping."

From a young age, Snyder had a precocious interest in maps. In 1942, at age 16, he started to copy into notebooks map projections and other geographical facts that interested him. But he charted a different course in college. Instead of majoring in cartography, he received a degree in chemical engineering from Purdue University, and after graduate work at the Massachusetts Institute of Technology (MIT), he pursued a career in the engineering field.

Mapping remained a lifelong interest for Snyder, who wrote two cartographic history books, published in the 1960s. While he was a chemical engineer at CIBA-Geigy Corporation in the late 1960s and 1970s, Snyder continued to expand his knowledge of cartography by studying projections, corresponding with eminent cartographers and attending conferences.

In 1976, at a conference at Ohio State University titled "The Changing World of Geodetic Science," Snyder heard Alden Colvocoresses (Colvo) speak on the challenges of satellite mapping. Several years earlier, Colvo, the cartographic coordinator for earth satellite mapping at the United States Geological Survey (USGS), had invented the general geometry of the SOM projection. At the conference, however, Colvo lamented that he had not yet found anyone to work out the mathematical blueprint. Both the USGS and NASA failed to find the analytical solution.

While map projections are typically static images of a stationary earth, Hessler said Colvo's SOM had to take

continued on page 107

The Thoughts of Ayn Rand

Library Receives Collection of Author's Handwritten Essays

A collection of 72 handwritten essays by novelist/philosopher Ayn Rand (1905-1982), a major portion of her entire nonfiction output, was recently donated to the Library by collector Stuart Rose. The papers came from the collection of Robert Hessen, who was Rand's personal secretary for many years. The collection comprises 1,281 pages and includes all of the nonfiction Rand wrote between 1971 and 1974 for the "Ayn Rand Letter."

These original manuscripts are on light blue paper, with extensive corrections in red and black pen and pencil. Subjects include Watergate, the Supreme Court, economics, and inflation, among other topics. The papers are an important addition to the complete manuscripts and typescripts of Rand's four novels, which her literary heir donated to the Library in 1992.

Said literary scholar Michelle Marder Kamhi, "It is good to know that these papers will be accessible to independent-minded scholars."

Various pages from "The Fountainhead" have been on display in the Library's "American Treasures" exhibition, including the first and last pages, which were turned over to the Library only last year.

Ben Pinchot

Ayn Rand

Rand, a Russian émigré, fled the Soviet Union in 1926 and quickly established herself in Hollywood as a script writer. Born Alice Rosenbaum, she took her pen name from her typewriter brand and from a Finnish name she liked. Rand was an outspoken supporter of capitalism and was famous for wearing a gold brooch in the shape of a dollar sign. Her "objectivist" philosophy championed self over group, reason over belief, and human and individual good over ideal and collective moral precepts.

Like her fiction manuscripts, Rand's nonfiction drafts will be of interest to textual scholars and researchers looking into her principles of authorship and aesthetics. The new collection of Rand papers will be available to readers in the Manuscript Reading Room once they have been processed. Readers who have an immediate need to use the collection may request access through the chief of the Manuscript Division, by calling (202) 707-5383. ◆

Satellite

continued from page 106

into account the element of time and four principal motions: the satellite's scanner sweep across the earth's surface, the satellite orbit, the earth's rotation and the earth's orbital drift.

Snyder returned from the conference intrigued by SOM. In April 1977, he started to work on the math. Four months later, working part-time and as an amateur, he derived the equations. Soon after, Colvo offered Snyder a job at USGS and Snyder accepted.

Hessler said the Snyder archives is unique for the Library. "It's an amazing thing to have in Geography and Maps. It's the only archives of this type, where we see a cartographer working through the mathematics of a complex projection in such a profound and detailed way."

Like Snyder, Hessler has a degree in chemical engineering. He graduated from Villanova and attended Princeton for some graduate work in math. Hessler's main interest is biogeography, studying species distribution and the mathematics of distribution. He worked as a contractor at the Smithsonian's National Museum of Natural History and was hired at the Library in 2002.

Hessler's work on the Snyder archives is explained in a paper called "Mapping Time: John Snyder and the Development of the Space Oblique Mercator Projection." He submitted the paper to the Phillips Society, a philanthropic organization that supports the collections in the Geography and Map Division, and to the International Conference on the History of Cartography at Harvard University in June. ◆

Donna Urschel is a freelance writer.

Feelings and Fabric

Poet Alice Fulton Reads at the Library

By YVONNE FRENCH

Poet Alice Fulton, the Rebekah Johnson Bobbitt National Prize for Poetry winner for 2002, read on March 19 at the Library from her prize-winning book of poems, "Felt."

In introducing Fulton, Poet Laureate Billy Collins said even the title of the book "has a wonderful sense of doubleness: you can take the high sense or the low sense of the word … the poems are written in a voice that is teasingly shifting, that shuttles back and forth, that is strangely cerebral at one point and then there's an eruption of the personal … there's plenty of 'good strangeness' in these poems."

"Good Strangeness" is the title of an essay by Fulton, who has written one other essay and four other books of poems. "'Felt' [is] her best book so far," wrote the judges who selected the 2001 book published by W. W. Norton & Company. The prize includes a $10,000 award.

Charles Harrington

Alice Fulton

Fulton said the title refers to the fabric, with its tangled fibers, as well as to the sensation of feeling. In reading from the book, she alternated between long and short poems and gave a brief introduction about what was going through her head at the time that she wrote them.

She said the title of one poem, "Maidenhead," refers not only to virginity but to the head, that "inviolable terrain of the mind, the most private place." Her intent in writing it was "to consider emotion, untoward emotions, extreme emotions for which there are no words," and to examine loneliness, privacy, and failure in three lives, including that of Emily Dickinson, who she said was a favorite of hers since high school. She speaks directly to Dickinson in the following stanzas:

> … My aunt lived alone, as you do,
> and if that sounds presumptuous, I meant it
> in the sense that your head is mostly cloistered
> though symptoms of your innerness leak out.
> You know, the blush of a pink diamond
> is caused by structural strain.
> But her aloneness was deeper, I think,
> than your own. Hers extended miles below
> the surface, down, deep down
> into pleats where no interfering rays
> can reach and thought is not veiled
> so much as sealed. A cap of lead.

Fulton said she included gemology terms in her poem because Dickinson often referred to gems in hers.

She dedicated the poem "Close (Joan Mitchell's 'White Territory')" to "unrecognized artists among us and to the many great artists and writers elsewhere who will never win a prize," adding, "the poem is about proximity and the power to leave a residue behind." She said it sprang from an assignment to write about something in the University of Michigan museum, where she discovered in the museum archives a slide of a big, abstract expressionist painting by Joan Mitchell. She viewed it in storage, very close up. "I was almost in the painting, / a yin-driven, frost-driven thing / of mineral tints … It put me in mind of winter." She continued, "It was a home for those who don't go out / for sports: the closeted, oddball, marginal / artists in the storage of the world's indifference … I could see the artist's hairs / in the pigment–traces of her / head or dog or brush."

In selecting "Felt," the judges wrote that it is "full of animated, charged poems … that strike first with physical, then with intellectual and then emotional wallop."

"If I had autocratic powers and could dispense with the committee [appointed by the Librarian, the Poet Laureate Consultant in Poetry, a publisher named by the Academy of American Poets, and a literary critic nominated by the Bobbitt family], I would have reached out and touched her on the shoulder myself," said Collins.

The jury for the 2002 prize was composed of three poets: David Baker, Eamon Grennan and Heather McHugh, all of whom Collins called "smart and discriminating."

Fulton is currently a professor of English at Cornell University, and in 1990 received the Henry Russel Award in teaching at the University of Michigan.

It was the seventh awarding of the biennial poetry prize, which is privately funded by the family of the late Rebekah Johnson Bobbitt of Austin, Texas, in her memory. She was the sister of President Lyndon B. Johnson and once worked at the Library of Congress, where she met her husband, who with his son, Philip Bobbitt, established the national poetry prize after her death "to draw attention to the use of poetry in the service of human understanding," said Prosser Gifford, director of the Library's Office of Scholarly Programs.

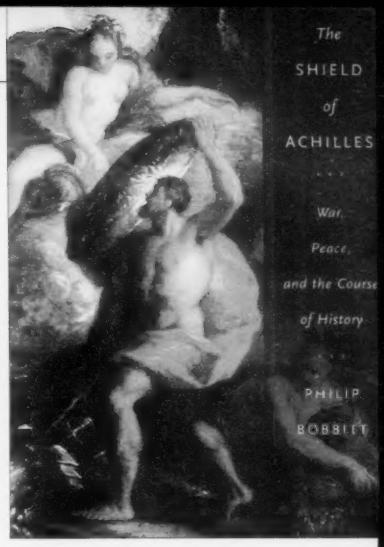
Philip Bobbitt said in introductory remarks that because the prize is in its 14th year, perhaps it should be renamed "the Becky." The prize is given in even-numbered years. Previous winners are James Merrill (1990), Mark Strand (1992), Louise Glück (1992), A.R. Ammons (1994), Kenneth Koch (1996), Frank Bidart (1998), and David Ferry (2000). The Library plans to mount the Bobbitt readings on the Web as a way of providing national access to them. Originally slated for Dec. 5, Fulton's reading was delayed by snow until March 19.

On that day, Bobbitt, a historian, and military historian Sir Michael Howard held a discussion of the complexities of loyalty, war, and the future of market states in a discussion of Bobbitt's book, "The Shield of Achilles: War, Peace, and the Course of History." (See related story on p. 111.) ◆

Yvonne French is senior writer/editor in the Office of the Librarian.

'The Shield of Achilles'

Market State May Replace Nation State



By DONNA URSCHEL

Philip Bobbitt, in discussing his new book, "The Shield of Achilles," spoke about the changing nation state, the emerging market state, the concept of epochal wars, and the relationship between constitutional order and military strategy.

"We are at a very rare moment when the nature of the state itself is changing. When I say state I don't mean Texas and New Jersey. I'm talking about states like France, China and Germany," he told an audience at the Library on March 19.

"The reason behind this change in the nature of the state is that the relationship between constitutional order (the law in a state) and strategic innovation in warfare is experiencing change," said Bobbitt, who teaches constitutional law at the University of Texas, where he holds the A.W. Walker Centennial Chair. He has served as senior director for strategic planning at the National Security Council.

He explores the changing modern state in his book "The Shield of Achilles: War, Peace, and the Course of History."

Sponsored by the Library's Office of Scholarly Programs, the event also featured Sir Michael Howard, a prominent military historian, who is a scholar at the Library of Congress John W. Kluge Center. Howard wrote the foreword to Bobbitt's book, which was published by Alfred A. Knopf in 2002.

To illustrate the relationship between constitutional order and strategic innovations in warfare, Bobbitt discussed a time, about 500 years ago, when modern states were born. The King of France, Charles VIII, brought new military equipment—six mobile cannons, which were light enough to be carted around by oxen and horses—to Italy in 1494 and started battering the walled cities. In a single stroke, moats, walls, towers were rendered obsolete. The threatened Italian cities suddenly had to add a bureaucratic apparatus to raise taxes more efficiently, build roads for their own military equipment, create more rules and build more defenses to meet the new military challenge.

In this case, strategic innovations in warfare affected the constitutional order, according to Bobbitt. Sometimes this relationship is reversed: a change in constitutional order can affect warfare strategy, as happened during the French Revolution.

Bobbitt said throughout history there have been many constitution-transforming epochal wars, which are wars that start for the same reason any other war starts—greed, fear, religious ideology and political conflict. But at some point, Bobbitt said, the war engages the constitutional life of the state. Once it does so, it cannot be extinguished until the constitutional question is answered.

The most recent epochal war, said Bobbitt, was "The Long War" of the 20th century. He said historians will consider World War I, the Bolshevik Revolution, the Spanish Civil War, World War II, the Korean War, Vietnam and the Cold War as being about one single constitutional question: what form of the nation state—communism, fascism or parliamentary democracy—would predominate.

Nation states today are facing many threats. The 20th-century innovations, so decisive in ending the "Long War," have led to developments that will ultimately weaken nation states, said Bobbitt. These developments include transnational threats such as AIDS and global warming; a global system of finance that makes it impossible to control currency; an international system of laws; a system of global communication; and the development, spread and diffusion of weapons of mass destruction.

Bobbitt said the premise of a nation state is "Give us power and we will improve the material well-being of the people." What happens if the nation state falls short? "If a state can no longer fulfill the premise of steadily improving material well-being, including the security of its ... people, the state will change the nature of that premise. It won't simply go out of business; it will create a new constitutional order."

The new order slowly emerging today is the market state. "The market state doesn't exist yet and it will be some time before it does," said Bobbitt. The objective of the market state is "Give us power and we will improve not your material well being, per se, but your opportunity," said Bobbitt. Elements of this change can be seen already in the decreasing rise of law and regulation, so characteristic of nation states, and the increasing rise in market activities. For example, Bobbitt said, "When we moved from welfare reform, from providing generous subsidies to providing education for employment, we went from techniques of the nation state to the market state."

With the emergence of the market state, changes in strategic innovations in warfare will occur. "For the five centuries I write about in 'Shield of Achilles,' it has taken a state to destroy another state," said Bobbitt. "Only states could muster armies, organize them, equip them to threaten the existence of another state. That's no longer true. As we move into the 21st century, it will become more and more possible for small groups, operating with weapons of mass destruction, using the benefit of international communications and computers, to deal horrific blows against states. The attacks of 9/11 were harbingers of that future."

In remarks following Bobbitt's presentation, Sir Michael said, "Philip's book is wonderful. I read it over and over again and I am constantly seeing new insights, new understanding of the past."

Sir Michael offered additional thoughts on the nature of the nation state. He pointed out that the nation state is not simply a provider of protection and services. The nation state offers something far deeper and more profound. A sense of emotional loyalty holds it together, a loyalty that is necessary to persuade people to die for it, said Sir Michael. He questioned whether the market state could generate such loyalty. ◆

Donna Urschel is a freelance writer.

Wisdom from the Old Master

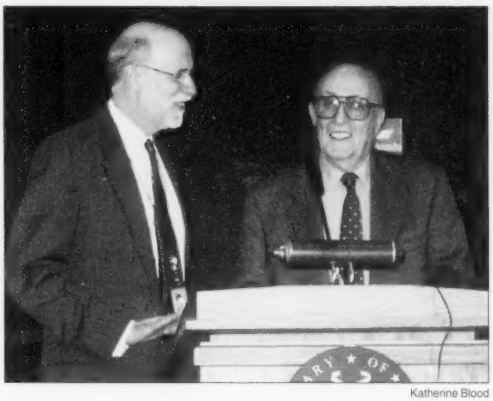
Will Eisner Discusses the Graphic Novel

By MARTHA H. KENNEDY

When Will Eisner published his groundbreaking book "A Contract With God" [1978], which consists of four long stories told in expressive illustration art with caption text and speech balloons, he coined the term "graphic novel" to describe it. Since then he has published 16 more.

A legendary master of comic book art and visual storytelling, Will Eisner captivated an appreciative audience with his lecture on the graphic novel on April 1 at the Library of Congress. The sizeable audience consisted of Library staff, local cartoonists, aspiring cartoonists, and devoted readers of Eisner's books and comics, both young and old.

Jeremy Adamson, chief of the Prints and Photographs Division, introduced Eisner and noted that he is one of the most influential comic book artists of all time. The division and the Swann Foundation for Caricature and Cartoon co-sponsored the public program.



Katherine Blood

Will Eisner (right) is introduced by Prints and Photographs Division Chief Jeremy Adamson at his April presentation at the Library.

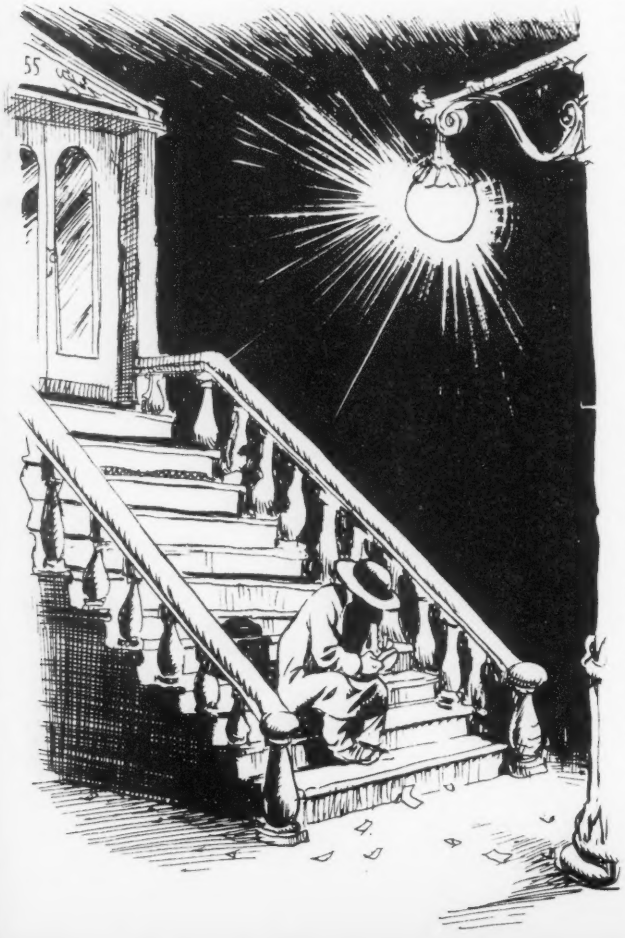
Eisner asserted that the medium of comic sequential art can be a powerful vehicle for storytelling that has literary merit. He observed that the graphic novel, which he also described as "the literary form of comics," has reached a critical threshold of recognition and acceptance as a "valid, legitimate medium." Predicting that "from here on in you are going to see people like me or Art Spiegelman or Chris Ware, or other people who have literary bents, begin to write in this medium and master it," he conveyed optimism about the future of this contemporary art form.

The graphic novels of today evolved in part from early wordless books of woodcuts, wood engravings, and cartoon drawings. Eisner showed slides of images selected from these books—which included "Passionate Journey" (1921) by the Belgian artist Frans Masereel (1889-1972), "Gods' Man" (1929) by American graphic artist Lynd Ward (1905-1985), and "He Done Her Wrong: The Great American Novel" (1930) by cartoonist Milt Gross (1895-1953)—and commented on visual connections between images in short sequences from each book.

He also showed examples from his own graphic novels, "A Contract With God," "To the Heart of the Storm" (1983) and "New York: The Big City" (1981), and discussed how his artistic approach evolved.

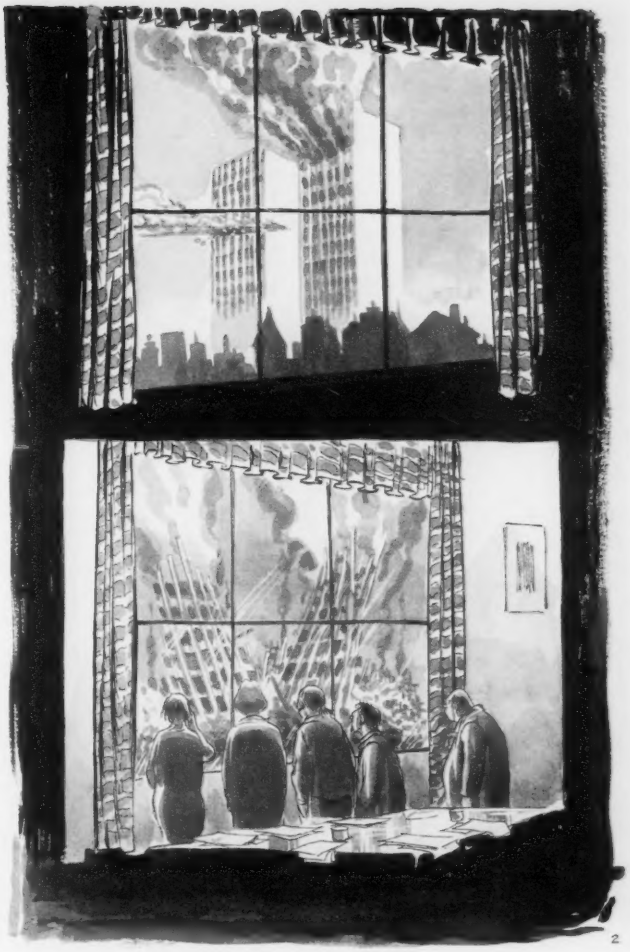
Eisner remarked that he was pleased to accept the Library's invitation to speak and have an opportunity to promote the inclusion of graphic novels and comic books in libraries. He emphasized the important role of librarians in setting standards, "because their selection of books tells you what they regard as good, [and] tells you what is good. Those of us who are working in their field are constantly in search of approval … most of us … want approval more than we want money. We like to have money because it's a sign of approval, but what we really want is approval."

The Prints and Photographs Division mounted a small display for the lecture of original drawings and a print by Eisner, examples of his graphic novels, and early graphic novels from the Library's collections. The artist recently made a wonderful gift to the Library of original drawings that he created



Frontispiece from "A Contract With God" © 1978 Will Eisner, his groundbreaking graphic novel

THE REAL THING
...THIS SCRIPT IS CRAPPOLA!... JEEZ IS! MEGAFILM IS PUTTING 175 MIL INTO THIS THING! THEY WANT A BLOCKBUSTER HERE!
WELL... I HAVE ONE ...HOW ABOUT ALIENS, AH, LAND IN CENTRAL PARK...??
OH, NO! THEY DID THAT IN 1933... GIMME THE REAL THING!
WELL THERE'S ALWAYS THE EMPIRE STATE BUILDING
OH, GAWD! NOT A KING KONG THING!
WE NEED REALITY HERE!... SPECIAL EFFECTS STUFF, EVERYBODY'S GOT! ...WHAT SELLS IS THE REAL THING!
Will Eisner



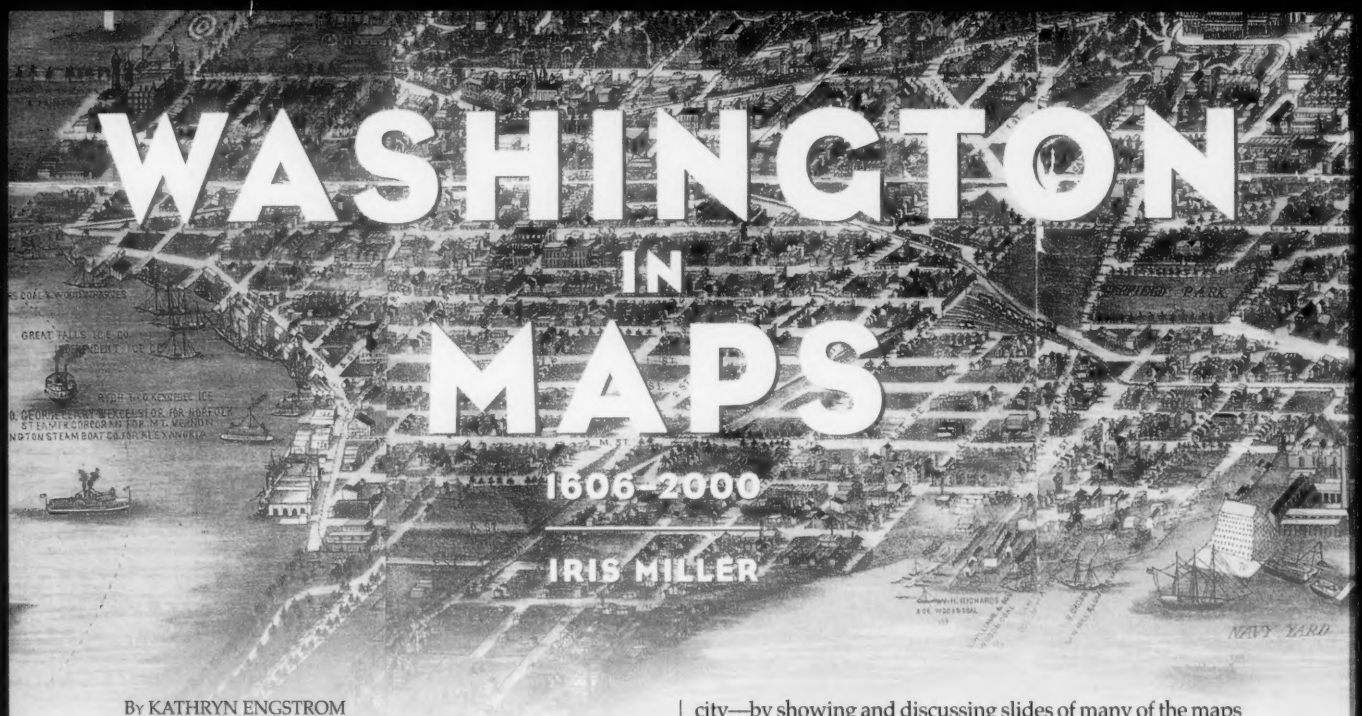
in response to the terrorist attacks of September 11; they were published in anthologies of 9-11 related comic book art (see illustrations above and at right).

Members of the audience asked Eisner questions about his working materials and methods, favorite artists and graphic novelists. One of the last came from a young man seeking advice for those wishing to enter the field. Eisner replied, "I wish I could give you a magic formula, but I can't. ...You have to decide early on that you're willing to risk rejection. It's a great field to work in, but you've got to stick with it, like anything else." ◆

Martha H. Kennedy is a curatorial assistant for Caricature and Cartoon in the Prints and Photographs Division.

Two from Eisner: Above, in the two-page "The Real Thing," entertainment executives talk about "reality" and "special effects" as the World Trade Center attack unfolds. Published in 9-11: The World's Finest Comic Book Writers and Artists Tell Stories to Remember, DC Comics © 2002 Will Eisner

At left, "Reality 9/11" drawn by the artist on the day of the attacks. Published in 9-11 Emergency Relief, Alternative Comics © 2002 Will Eisner



By KATHRYN ENGSTROM

Focusing primarily on the urban design of the city of Washington, D.C., Iris Miller, director of landscape studies in the School of Architecture at Catholic University, discussed her new book, "Washington in Maps, 1606-2000," at a Library program in April.

Ronald Grim, specialist in the history of cartography in the Library's Geography and Map Division, provided commentary on the additional cartographic resources relating to the city of Washington at the Library of Congress and invited the audience to view a display of some of these in the Geography and Map Reading Room following the program.

Miller discussed the two sub-themes of her book—the urban design of Washington, D.C., as a planned city and the public's task in supporting changes in such a planned city—by showing and discussing slides of many of the maps reproduced in her book.

Some of the more notable maps she discussed during the evening included early maps showing the Maryland and Virginia area in the 17th century; Pierre L'Enfant's original map of 1791 (which is in the Library of Congress) and its reprint by the U.S. Coast and Geodetic Survey in 1886; Ellicott's 1792 revision of the L'Enfant plan; topographic maps of Versailles and a number of other great French estates of the 18th century that influenced L'Enfant's design; and the influential James McMillan plan of 1902.

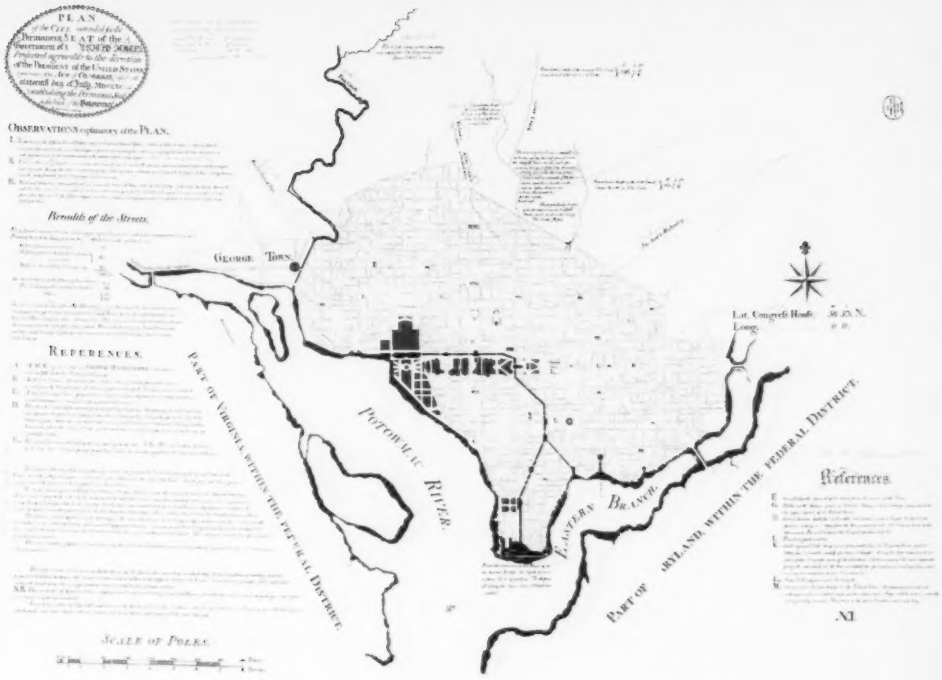
Miller also talked about more recently proposed designs for the city that have never been realized, including urban design charrettes produced by her students as possibilities for the redevelopment of various parts of the city.

At the conclusion of Miller's talk, Grim spoke briefly about other types of maps in the Geography and Map Division's collection of some 3,000 maps of Washington, D.C. He commented that this is a large collection of maps for such a relatively young city, making it perhaps the best mapped city of its size. Grim used slides to show the differences between planning maps and other types of maps, such as topographic maps, road maps, and thematic maps and explained how they are used.

Miller teaches courses at Catholic University and maintains her own practice of landscape architecture in Washington. The program was sponsored by the Center for the Book, the Geography and Map Division, and the U.S. Capitol Historical Society. ◆

A bird's-eye view of Washington, including the site of the proposed World's Exposition of 1892, published by E.K. Johnson, ca. 1888, Geography and Map Division

Kathryn Engstrom is the head of the Geography and Map Reading Room.



L'Enfant's 1791 manuscript plan for the city of Washington, "establishing the permanent seat" of government for the United States "on the bank of the Potowmac," Geography and Map Division

Below, a view of Washington, D.C., from atop Capitol Hill, 1871, in a lithograph by E. Sachse & Co., Geography and Map Division

VIEW OF WASHINGTON CITY.

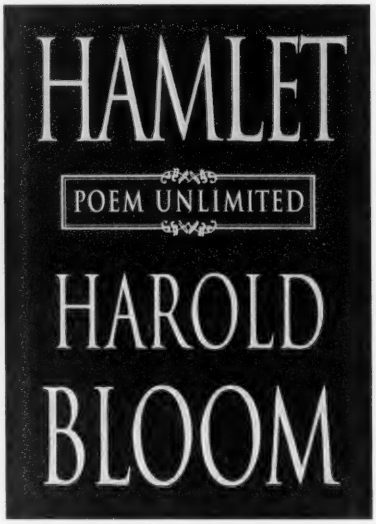
Harold Bloom Interprets "Hamlet"

Author Discusses Shakespeare Classic at Library

By YVONNE FRENCH

Shakespeare's "Hamlet," "after four centuries, is still the most experimental play ever written," literary critic and Yale University professor Harold Bloom argued before a capacity Library audience in March.

Harold Bloom



"We read to reflect and to be reflected. ... You can make of the play 'Hamlet' and the protagonist pretty much what you will, whether you are playgoer or reader, critic or director, actor or ideologue; push any stance or quest into it and the drama will illuminate what you have brought with you," Bloom said.

Prosser Gifford, director of the Library's Office of Scholarly Programs, introduced Bloom as "a force of nature, a storm of intellectual activity, whose commentaries are, in the words of Mike Abrams of Cornell, like reading classical authors by flashes of lightning."

Bloom is Sterling Professor of Humanities at Yale University and Berg Professor of English at New York University. The winner of a MacArthur Foundation Fellowship in 1985 and an American Academy of Arts and Letters Gold Medal for Criticism in 1999, he is the author of more than 20 books.

The John W. Kluge Center at the Library of Congress and the Office of Scholarly Programs sponsored the lecture, which Bloom based largely on his new book, "Hamlet: Poem Unlimited" (Riverhead, 2003). Bloom said he wrote this book to fill a gap he left in "Shakespeare: The Invention of the Human" (1998), in which he argued that "The Complete Works of William Shakespeare" is "a secular scripture from which we derive much of our language, our psychology and our mythology."

In "Hamlet: Poem Unlimited," Bloom suggested reading the play as if Hamlet the prince were a "mortal god in an immortal play."

Bloom dismissed the notion that Hamlet, goaded by his father's ghost, was motivated by revenge to kill his uncle Claudius, who had ascended the throne and married the queen, Gertrude, Hamlet's mother. He also said Freud's attempt "to fasten the Oedipus complex on Hamlet ... will not stick."

"Something in Hamlet dies before the play opens, and I set aside the prevalent judgment that the deepest cause of his melancholia is his mourning for the dead father and his outrage at his mother's sexuality," Bloom said. "The only vital relationship Hamlet has ever had was with Yorick, the King Hamlet's jester, who died, the Grave-digger tells us, when the prince was seven. ... Yorick the jester was Hamlet's true father and mother."

"The play's subject ... is neither mourning for the dead or revenge on the living. ... All that matters is Hamlet's consciousness of his own consciousness, infinite, unlimited, and at war with itself," Bloom said.

In a running battle of wits, Hamlet also contends with his creator, Shakespeare. "In the book I propose that a civil war goes on between Hamlet and his maker," said Bloom. "Shakespeare ... cannot control this most temperamentally capricious and preternaturally intelligent of all his creations."

The war with Shakespeare takes place in the play within the play, which, Bloom explained, begins in Act II and takes up 1,000 lines of the play, Shakespeare's longest at 4,000 lines. He said this interlude was the playwright's attempt to wrest the drama back from the genius he created in the character of Hamlet.

Hamlet's character changes after the graveyard scene in Act V, according to Bloom. Here Hamlet's consciousness is "drastically purged of self," he said. "Hamlet discovers that his life has been a quest with no object except his own endlessly burgeoning subjectivity. This truth, intolerable to any of us, helps turn Hamlet into an angel of destruction," he said.

Bloom wrote: "Contending with unknown powers within his own self, the prince seems to struggle also with the spirit of evil in heavenly places. ...

"Hamlet ... is not going to heaven, hell, purgatory, or limbo, or to any other theological fantasy. He has been there, done that, in his exhaustive drama. ... For Hamlet himself, death is not tragic but an apotheosis."

Bloom concluded: "The enigma of Hamlet is that so many are moved to identify with him, and he does not want or need such identification. Yet he urges Horatio to stay alive to retell the play's story lest the prince bear a wounded name forever. Why does Hamlet still care? Why do any of us care whether our name will be remembered and how?" ◆

Yvonne French is senior writer-editor in the Office of the Librarian.

Sodom Laurel Album

A Photographer's New Look at Life in Appalachia

By JAMES HARDIN

"I wish I was back in them days again," said Dellie Chandler Norton in 1988, on the occasion of her 90th birthday. . . . You didn't have all this stuff to worry about like you do now." Dellie lived most of her life in Sodom Laurel, Madison County, N.C., a rural mountain community located near the Pisgah National Forest, about 40 miles north of Asheville. At the time of her death, in 1993, she had five children, 13 grandchildren, and 14 great-grandchildren. For most of her life, she lived off the land, growing tobacco, raising cattle, and canning her own vegetables. If there was not so much to worry about, there was always plenty to do.

Documentary photographer Rob Amberg presented an illustrated lecture at the Library of Congress on April 21, offering a visual and oral history of Dellie Norton; her cousin and adopted "son" Junior, whom she raised; and the rural mountain community of Sodom Laurel. The program was sponsored by the American Folklife Center and was part of the Books & Beyond series of the Library's Center for the Book.

In the early 1970s, at the age of 26, Amberg moved from Silver Spring, Md., to Sodom Laurel, seeking to establish a home in what he believed, a little romantically by his own account, to be a simpler place. First named Revere, the town was dubbed "Sodom" by an indignant preacher, during the time when logging first came to the region. There were numerous logging camps, and men with time and money on their hands. Violence and promiscuity were rampant—or so Dellie Norton tells the story. The laurel, of course, is for the lovely mountain flower that flourishes in the region, and the contrast of violence and beauty implied by the name of the community plays itself out in the life and culture of the region.

At Mars Hill College, where he found employment teaching and working in the photography archives, Amberg met Sheila Kay (née Rice) Adams, a student who offered to introduce him to her aunt, Dellie Norton. The introduction and subsequent friendship provided him with access to the local community and led eventually to a book of photographs, interviews, and CD (with songs and stories), compiled over the ensuing 20 years: "Sodom Laurel Album" (Chapel Hill and London: University of North Carolina Press, in association with the Center for Documentary Studies, 2002).

At the age of 76, Dellie Norton was a hardscrabble farmer still growing and selling tobacco. She was also a ballad singer and storyteller in a tradition that had been handed down for generations. Norton sang her songs for Alan Lomax and John Cohen, performed at local folk festivals, and received a North Carolina Folk Heritage Award in 1990. Her aunt

continued on page 117

Rob Amberg

Above, Dellie Chandler Norton; below, Dellie Norton plays banjo on the porch at her home in 1975 for a New York film crew making a movie on American music. Her cousin and adopted "son," Junior, is sitting in the background.

Rob Amberg

Conservation Corner

Preserving Pith Paintings

By TERRY BOONE

This is one of a series of occasional articles describing some of the efforts of conservators in the Library's Preservation Directorate in treating unique, fragile or rare items in the Library's collections.

The Conservation Division of the Preservation Directorate recently had the opportunity to study and repair a series of exquisitely beautiful but extremely fragile Chinese pith paintings. The nature of pith "paper," so different from real paper, made treatment of an important journal by William Speiden about Commodore Perry's first expedition to Japan a particularly challenging and rewarding one.

Ensconced between the pages of a 19th-century sailor's journal were 29 delicate pith paintings. The use of this spongy paper-like substance, which is soft, velvety and translucent, gave the paintings especially vibrant color and a unique dimensionality. However, the book format of the journal was compromising the richness of the images; the task for the conservators was to find a way to preserve both the content and the contextual elements of the two volumes while protecting the fragile Chinese pith paintings they contained.

Dated from March 1852 to February 1855, the "Journal of a Cruise in the U.S. Steam Frigate Mississippi," is a two-volume set, bound in half leather with marbled paper sides. Approximately 9-by-7-by-1-inch each, the small volumes were originally sold as blank books.

Throughout the volumes, Speiden combined his writings with captioned images of points of interest, social events, people and diagrams. Many of the images are hand-drawn or painted on the same page as the writing, but most of the inclusions were inserted between the written pages. Pencil and ink drawings, watercolors, rice paper and printed souvenirs were adhered to the blank pages with generous washes of glue.

The pith paintings, averaging 3 by 4 inches in size, were usually mounted in paper window mats held in place with paste and silk ribbon frames. The additional thickness of these matted paintings, as well as the other inserted art works and souvenirs, has caused the volumes to bulge, taking on a yawning scrapbook-like character. Over time, the added bulk has both damaged the inserted materials and caused the bindings of the journals to break apart.

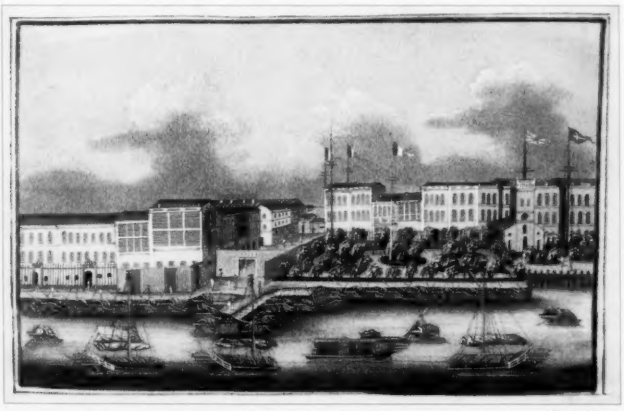
Marita Clance

Collage created by Speiden using pith painting of the "Governor of Canton with Son and Daughter" and painted pith cutout figures

The Nature of Pith "Paper"

Painted in watercolor and gouache, Chinese pith paintings were created exclusively for the export market. Typically small, these paintings depicted images of Chinese culture; those collected by Speiden show landscapes, harbor views, market scenes, and colorfully costumed natives, ranging from street beggars to likenesses of the imperial family. Because of its thinness, delicate, translucent appearance, and velvety surface, pith is often mistakenly referred to as rice paper. However, pith is actually unprocessed plant material

Marita Clance



Marita Clance

At left, before treatment, the collage was mounted and bound in a particularly fragile manner; right, after treatment, image of "Canton." The painting's actual size is 2½ inches by 3 inches.

cored from the stem and branches of a shrub native to regions of Taiwan and Southern China. Naturally limited in size, the pith is pared or carved into long, narrow sheets, flattened, and dried. Unlike manufactured paper made from macerated and matted fibers, the internal order of pith resembles the honeycomb structure of a wasp's nest. This complex cellular structure makes pith highly reactive to moisture. When paint is applied to the paper's surface, the cells swell, causing the painted image to take on a three-dimensional appearance with a jewel-like brilliance. While stunning to look at, pith paintings can be very vulnerable.

Treatment

In order to conserve the journals, the conservator had to disbind the two volumes and repair the various components. The art works that were not mounted to the original pages were removed, cleaned and mended where necessary. Examination of the pith paintings revealed their susceptibility to damage. The soft spongy pith is easily pierced, compressed by rough handling, and fractured by the action of page turning. The structure and behavior of pith paper pose different treatment dynamics from those of traditional paper. While averaging less than .02 inches in thickness, the three-dimensional nature of pith causes breaks to occur along the cellular structure. When joined with adhesive, the sharp edges of the structure allow fractures to fit back together like a jigsaw puzzle. The paintings had to be permanently removed from the books if they were to be conserved.

The need to achieve a balance between respect for the integrity of the original volumes and the author's intent, and the changes defined by the physical limitations of the objects, led the conservators to an acceptable compromise. Working with the Information Technology Service (ITS) Scan Lab, conservators created high quality digital facsimiles of the pith paintings. The digital images of the pith paintings were then printed on thin Japanese paper and bound into the volumes, thus maintaining the visual integrity of the journals, while at the same time preserving the originals. The high quality of paper and printing inks which are available today made it possible to replace the originals with facsimiles. Materials testing conducted both in the Library's Conservation Division and elsewhere in the industry have identified printing papers, methods and materials that meet library standards for long-term stability.

To complete the conservation of the journal, the conservator rebound the two volumes and incorporated the pith painting facsimiles. The original order was maintained, the sewing structure reused, the boards reattached, and new leather selected to match and replace the missing spine leather. As a final step, the conservator matted the conserved pith paintings individually and boxed and housed them with the journal, thus ensuring the survival of these delicate but delightful illuminations. ◆

Terry Boone is a senior book conservator in the Conservation Division.

Sodom
continued from page 115

Zipporah Rice sang for the British ethnomusicologist Cecil Sharp and his assistant, Maud Karpeles, when the two visited Madison County to record songs from 1916 to 1918.

Nearby Asheville has been a center for the documentation and presentation of folk music and Appalachian traditional life for most of the 20th century. The first head of the Archive of American Folk-Song at the Library of Congress (now the Archive of Folk Culture), Robert W. Gordon, visited Bascom Lamar Lunsford there in the 1920s. Lunsford founded the Mountain Dance and Music Festival in Asheville in 1928, the same year the archive was founded at the Library of Congress. For a majority of the residents of Sodom Laurel, Amberg reports, music is a part of daily life.

Although Amberg first believed that Dellie and Junior represented an archaic rustic lifestyle, he came to realize that their lives were more complicated than he had originally imagined. The photographs in "Sodom Laurel Album" capture members of a tight-knit community (and Amberg's relationship with them), working, playing their music, telling stories, raising their families, eyeing the future.

Amberg formed a special relationship with Junior, who proved to be a willing subject for the photographer and figures in a number of his most engaging photographs. "He's what I guess you'd call retarded," says Dellie of Junior.

The photographs also reveal the shape and form of a changing culture and a people wrestling with modern social and economic questions even as they remain firmly rooted in the past. They explore the cycle of tobacco production (separate chapters cover planting, harvesting and marketing), the nature of self-sufficient rural life, and the importance of family ties. As Amberg said during his Library of Congress presentation, the two most important elements in the lives of Sodom Laurel residents are land and family.

Many "outsiders" have visited the Appalachian United States, with a variety of motives and preconceptions. To this day, stereotype tends to dominate reality. With "Sodom Laurel Album," Rob Amberg invites us once again to the region. He is one outsider who has decided to stay, respectful of "them days" Dellie describes with nostalgia, but part of the contemporary scene, which now includes television sets, computers, and a new highway.

Rob Amberg

Tobacco field near Dellie Norton's house

Amberg's portrait of Sodom Laurel at the beginning of the 21st century, accompanied by transcribed interviews, entries from Amberg's journal, and recorded sound, brings us face to face with one rural community, steeped in traditional ways, as it finds itself, inevitably, on the brink of change. ◆

James Hardin is the editor at the American Folklife Center.

News from the Center for the Book

National Reading Promotion Partners Exchange Ideas

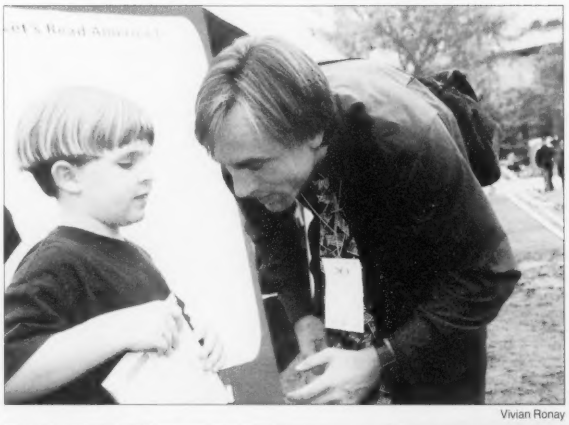
Approximately 50 organizations took part in the Center for the Book's annual reading promotion partners' "idea exchange" on March 13.

In addition to sharing information about their reading and literacy promotion projects, the partners discussed their participation in the Let's Read America Pavilion I at the 2002 National Book Festival. Center for the Book Director John Y. Cole provided a briefing about plans for the pavilion at the 2003 Festival. Cole also encouraged organizations present to develop partnerships among themselves, citing examples of such cooperative programs as "Strengthening Communities Through the Art of Poetry," a joint effort of two partners, the Favorite Poem Project and KIDSNET.

The national reading promotion partners' program started in 1997 with the center's "The Year of the Young Reader" national reading promotion campaign. In 1994, the first "idea exchange" focused on ideas to promote "Books Change Lives," the 1993-1994 campaign.

The Center for the Book cooperates with its partners in a variety of ways, usually through joint projects or by sharing reading and literacy promotion themes and publicity. Joint activities often focus on specific celebrations that bring like-minded partners together, such as the National Education Association's Read Across America Day, and International Literacy Day, an annual celebration led by the International Reading Association and the International Literacy Network; and the National Book Festival.

Directory information about the center's national reading promotion partners and their activities is available through the center's Web site (**www.loc.gov/cfbook**). The site also includes comparable information and whenever possible links to the Web sites of the center's affiliates in 50 states, plus the District of Columbia, and many other national and international organizations concerned with promoting books, reading, literacy, and libraries. More than 300 organizations around the world are included. ◆



Vivian Ronay

From top: At the 2002 National Book Festival, the American Institute for the Blind, a reading promotion partner, arranged for a meeting between John Vickers, age 7, of Athens, Texas, and his hero, author Erik Weihenmayer, the first blind man to reach the summit of Mount Everest.

Center for the Book Director John Cole makes a point to Maxie Hollingworth from Turning the Page, an organization that directs its reading promotion efforts towards public schools.

Suzanne Barchers (left) of the Weekly Reader Corporation and the Center for the Book's Pat White

Clockwise from top: More than 60 of the Center for the Book's national reading promotion partners publicized their programs in one of two Let's Read America Pavilions at the 2002 National Book Festival. Participants included the American Library Association, the Association of American Publishers,the American Booksellers Association, Cartoonists Across America, the National Basketball Association, the National Coalition for Literacy, PBS, Poets House, Reading is Fundamental Inc., the U.S. Department of Education, and WETA/Reading Rockets. Here Beth Nawalinski of Friends of Libraries U.S.A., one of the center's oldest promotion partners, greets a young visitor.

Center for the Book program specialist Anne Boni (center) and Sally Reed of Friends of Libraries U.S.A. talk with Tom Phelps from the National Endowment for the Humanities.

John Cole with Louise Anderson of the Lutheran Church Library Association and Dale Miller of the Smithsonian Institution Libraries

Linda Lancaster (left) of First Book exchanges ideas with Ellen Moore of the Junior League of Washington.

THE LIBRARY OF CONGRESS

PUBLIC AFFAIRS OFFICE
101 INDEPENDENCE AVE. S.E.
WASHINGTON, DC 20540-1610

OFFICIAL BUSINESS
PENALTY FOR PRIVATE USE $300

PRESORTED STANDARD
POSTAGE & FEES PAID
LIBRARY OF CONGRESS
WASHINGTON, DC
PERMIT No. G-103

DATED MATERIAL

LIBRARY OF CONGRESS
INFORMATION BULLETIN

ISSN 0041-7904

If you wish to be removed from the mailing list for this publication check here ☐ and return this page to the above address. If change is required enter on address label and return. To request missing issue(s) of the Bulletin, please address your inquires to the above address.

**********3-DIGIT 481 S22 P6
005 0152
UNIV MICROFILMS INTN'L
ATTN SERIALS ACQUISITIONS DEPT
300 N ZEEB RD
ANN ARBOR MI 48103-1553